

## IN AMUSEMENT LINES

Aiden Benedict's "Fabio Romani," is a dramatization of Marie Corilli's novel the "Vendetta." The company is a strong one, and fully capable to give a thoroughly good representation of the play. The double role of *Fabio Romani* and *Conte Cesare Oliva* is assumed by Mr. Walter Lawrence. *Nina*, the weak, faithless woman is very naturally portrayed by Miss Frances Field. A special feature is the skirt-dancing of Szerina, whose only rival is Carmencita. The stage settings are particularly beautiful and effective. The play will be presented at the Lansing Tuesday evening.

"Yon Yonson," that remarkable comedy success will be given a production at the Lansing Wednesday. The exceedingly favorable impression made by this piece when presented here last season is still fresh in the minds of theatre-goers. Mr. Gus Heege, the author of "Yon Yonson," and the originator of the Anglo-Swedish dialect, is still seen in the titular role. His impersonation of the uncouth, yet big-hearted emigrant has been likened to the elder Emmet's "Fritz," and our beloved Jefferson's "Rip." Mr. Heege's methods are quiet, as were those of these two wonderful exponents of dialect characters. The story of "Yon Yonson" is one of strong interest and full of episodes of powerful dramatic strength, abounding in scenes of vivid realism, and pervaded throughout with comedy and unconventional and original description.

To wake up in the morning and find that one's house has been ransacked during the night, and all the articles of value removed, is not a pleasant sensation. The modus operandi of the unseen caller has often been a matter of considerable speculation on the part of the unfortunate victim, but the realization a difficult thing to see, because detection brings to a sudden termination the robber's vocation. In "The Burglar," Gus Thomas' comedy-drama, there is an excellent opportunity to witness the burglar's methods, from his stealthy entrance with bull's-eye lamp and jimmy in hand to his departure after discovery. One gets a good idea of a house breaker's celerity in discovering valuables, and the quickness displayed in reducing lengthy articles to a convenient portable size, in order to more readily carry their plunder. The play is set in an environment of pretty home pictures, and presented by a good company. "The Burglar" will be given at the Lansing Thursday.

## Moving South.

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## BESSIE BELLWOOD IN NEW YORK.

Bessie Bellwood, who is already known to a large proportion of the American public as one of the "characters" of London, made her American debut the other night at Koster and Bial's, New York, in the specialties which have given her renown throughout the great music hall world of England.

The fame of this British favorite rests partly on her artistic achievements and partly on her success in other directions, but it is only as an artist that she should be judged in this democratic country, although the fact that she has "knocked out" several hackmen in undoubtedly a strong point in her favor.

Miss Bellwood first burst upon the vision of her American spectators attired in a green waist, brocade skirt, brown stockings and a red cape. The combination of colors was pleasing if not startling, and if her feet had been a little larger she might have passed as

the high-born heroine of one of Ouida's novels. In this garb she sang a song about "dancing in the moonlight," a pastime for which her costume was evidently designed—it would not have answered for the Patriarchs' ball—and warbled as a refrain. "But how can I be glad, without me Irish lad?"

In her next change she was seen in a dress of striped yellow, green, and cream, and the burden of her cry was: "High diddle diddle dum," a subtle appeal which went home to every heart.

Then she appeared in a brown dress rich in red spots and sang a song with a "part spoken," the sort of thing which is referred to by Herodotus as one of the favorite recreations of the ancients. This song was about

Aubrey Plantagenet,  
Only I imagine it—

and it was enthusiastically applauded. So great was the applause that Miss Bellwood put on a plush sack and sang something about "I'm a Lady That's Seen Better Days," a ditty that contained enough of the gray matter known as "part spoken" to give her auditors an idea of her ability as a conversationalist rather than as a singer.

## LITERARY NOTES.

"A Question of Honour" by Lynde Palmer, published by Dodd, Mead & Company is a simple, unpretentious story that enlists attention at the start and holds it to the end. A young man owned some bank stock; he learned accidentally that the bank would shortly collapse; he immediately sold his holding, while the credit of the institution was unimpaired. The stock was subsequently purchased by the guardian of the girl the young man loved and both the guardian and his ward lost their money when the bank failed. The question of honor seems to be, What ought he to have done when he learned of the bank's condition? It is probable that a very large percentage of people would answer, "Just what he did do." The characters are cleverly drawn, and the "Paige boys" are represented as a very unusual combination of good qualities—with a struggle in the case of two of them between love and brotherly affection. "Dorothy," the heroine, is a lovable young woman, with a strong individuality. There is a pathetic element in the story and some wholesome humor.

In "National Consolidation of the Railways of the United States," George H. Lewis, of the Des Moines bar, presents some interesting and valuable information touching the great railway interests of this country, and makes a strong plea for national consolidation through the formation of a great national railway corporation owning and controlling all the railways of the country, and governed by an organization representing the state and national governments and the stock holders owning the road. It is an elaborate project; but the author succeeds in making a good showing of its feasibility. The subject is handled in an intelligent manner, and there is a manifest purpose to represent the different sides of the railway question impartially. Mr. Lewis' book is published by Dodd, Mead & Company, New York.

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## Niagara Falls.

Next to the world's fair, all our foreign friends want to see Niagara Falls, and in the minds of many, Niagara Falls is placed first. One of the first questions they ask an American either at home or aboard is about Niagara, but to many of us Niagara Falls is too near. Were it on the other side of the world, thousands of American globe trotters would hasten there, who pass it by now because they can go there any time.

The Michigan Central has made it, perhaps, too easy of access, for its through trains from Chicago to New York and Boston run directly by and in full view of the great cataract, and those passing by daylight stop five minutes for passengers to view the Falls. The wise traveller however will stop over there as long as his time will permit to view the beauties and the grandeur of the falls under different aspects and from different points of view. The longer he stops the more he will find to repay him for whatever expenditure of time and money he incurs.

## TOO MUCH FREEDOM.

A colored man, who looked to be sixty years old, was headed for the center of the town, walking in the middle of the road and carrying a letter in his hand, when the colored driver of a dray going in the opposite direction halted him and inquired:

"Look yere, old man, whar yo' gittin' along to wid dat letter in yo' hand?"

"Gwine to de possoffis, sah," was the reply.

"I don't reckon yo' libs around yer? I can't 'member dat I hasseen yo' befo'."

"Ize out on Mars Jones' plantushun, sah."

"Oh! Yo's out dar? An' did Mars Jones dun writ dat letter hiself?"

"No, sah. I dun writ it myself."

"Shoo! How much postage yo' gw'no to put on?"

"Two cents, sah."

"An' does yo' know de way to de poss-offis?"

"Yes, sah."

"An' does yo' know how to mail dat letter?"

"Yes, sah. Ize much obleeged, but I knows all about it."

"Yo' does, eh? Boy, don't yo' say you's much obleeged to me, fur I won't stand it! De ideah of a country nigger comin' in yere an' knowin' all about de possoffis an' mails an' stamps. Yo's gittin' too peart, sah! Ize 'spected all along dat de wuss thing dat could be done was givin' de nigger ekal rights, an' yere am de proof of it. Yo' better lose dat peartness o' yo's right smart! If yo' don't I shall driv around an' see de possmaster, an' 'bout de time yo' git dar wid dat letter which yo' writ yo'self yo'll find a calamity mixed up wid de corporosity! Yo' kin go ahead dis time an' mail yo're letter, but mind what I'm tellin' yo'! Next time yo' come in wid a letter yo' dun stop me an' inquir' de way to de possoffis an' all about how to mail a letter an' have it go out same as white folkses. Don't make no mistake on me, nigger! I kin gib yo' sebenteen millyon pinters on possoffis and den have lots left."

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